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# ANTONIO CORPORA

JANUARY 1962

# ANTONIO CORPORA

**GALERIE CHALETTE** 1100 MADISON AVE. NEW YORK

# * INTRODUCTION TO ANTONIO CORPORA

by Giulio Carlo Argan

From its very beginning the language of Corpora's painting has been poetic; an analytic and structural poetry rather than an analogic and thematic one. Undoubtedly this is one of its distinguishing marks at a time when the visual arts seem to want to cut their last link with poetry. In his painting there is also a searching which in its latest development has become more committed and pressing, aiming toward an absolute identity between image, color and substance.

One may easily note that this painting is based essentially upon a tonal quality of color just as a large part of contemporary poetry is based on the sound quality of words. In the same way as the mere sound of a word has the power of evoking an image which is not necessarily or exactly that of the object as defined by that word in everybody's language, so does color tone evoke more than the image of the painted object. It causes echoes and repercussions which form a dense weave of images. It also establishes necessary relationships which determine a new dimension, not imagined but rather, real and present, wholly devoted to the color matter.

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* Translated from the original Italian manuscript

But a warning is necessary: This color tone is not a given factor. It is not the automatic result of the isolation and excitement of a particular emotional moment. Nor does it derive from the shutting off of some perceptions in order to emphasize one dominant note. On the contrary, this tone is born out of great depth through a convergence and reduction to unity of all relations. At the same time these relations remain implicit and capable of being developed on another plane, where every color note is valid for the images it immediately evokes, rather than for the images suggested by an object.

At this point there is more than a reworking of interrelated values which are woven in a pictorial area, rich in depth and density, transparency and fluidity. There is a concretely proposed idea of space and time, determined by effective distances, by increase and decrease of the different intensities of color.

The unity and continuity of the surface do not depend on a constant and unlimited repetition but rather on a continually active possibility of variation and vibration, of interruption and new beginning. Thus image and color live the animated and complex existence of the material, because only in the material itself, in the organic vitality of its tissue can a concept of space and time be given.

It is due to this difficult identity of space, time and material that in the continuous dimension of Corpora's painting, there are no privileged areas or moments, centers or nuclei against which the neutrality or complement of other areas and moments may be checked, as is the case in figurative

painting with distant zones in the background. This sort of hierarchy would take us back into the area of objective representation, while the purpose of Corpora's research is the "continuity" of existentialist space and time.

It is unnecessary to explain here that existentialist space and time are not those of empirical existence, where vision is rigorously selective in order to fit the needs of practical life. In the existentialist dimensions, vision is saturated and continuous because no moment of experience must be removed from the totality of existence nor set aside as superfluous before it has been positively lived. In this sense the existence found in the space and time of painting is a total and absolute existence, just as from Mallarmé on, one seeks a true and authentic existence in poetry as opposed to the non-authentic existence or the conventional existence of everyday living.

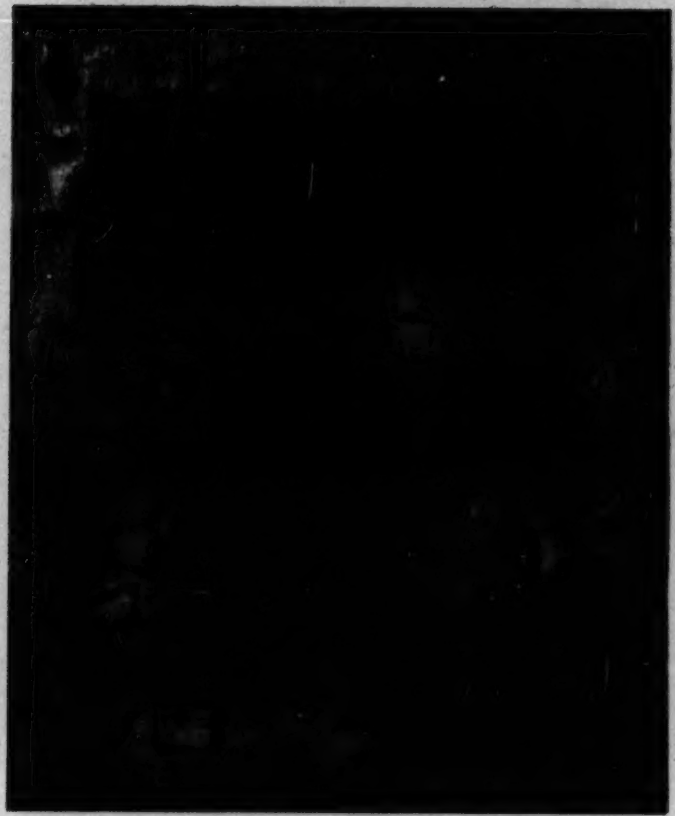
It is not a "super-existence" or an intensified existence which is sought, but one which is full and spontaneous and does not negate objects in favor of subjects and vice versa, but instead realizes itself in the solidarity and equality of both, object and subject.

Because of his ever closer relationship with the means of constructing the image in contemporary poetry, Corpora's painting has separated itself more and more from its impressionistic origins. This most pertinent, though obviously distant historical, reference today, is Bonnard—perhaps at the moment when he was nearest the poetry of Mallarmé. But this result is obtained by Corpora without reference to the presence of the object and,

even more important, to the poetry of the object, which remains instead an essential element of Bonnard's painting.

In brief, this painting for which any reference to "l'Informel" would be clearly improper, seeks to demonstrate in an age sceptical to similar propositions, the inalienability of the living experience of the sensibility, and the necessity of an existence which should be, before all else a relationship with the world, a participation. And not only this. It also aims at showing that the "language" of modern painting like the language of history has not yet run out its cycle and is capable of producing values, which even at a human level are real.

19 Blue Tracks



# * ANTONIO CORPORA

by Nello Ponente

First of all, we must call attention to the present position of Antonio Corpora's painting, to the role it plays among the latest trends and how it contributes to their development. We must start with the premise that no pictorial discourse has been more deeply and humanly "committed" than the discourse Corpora has presented for so many years. For him painting has always been enveloped in dramatic tension; even if its stylistic elements betray extreme cultural refinement and sensibility, it was never an elegant game. We must recognize his identification with the most vital content of present-day history, a history which coincides with his own, the profound humanity which lends significance to his every form, rhythm, chromatic illumination and spatial apprehension. All this he achieves without symbolism or description. There is nothing literary about his work, even in its inspiration, because the artist sees and thinks in purely pictorial terms.
This contact with the starkest facts of life, this ceaseless effort to represent a reality deeper and more true than appearances has drawn the attention of European critics to Corpora ever since the time when he passed from

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* Translated from the original Italian manuscript

the post-Cubist objective and figurative style to a complete autonomy of form and visual conception. The critics understood that his painting was not a merely theoretical experimentation in the modern idiom, but that its obviously modern cast betrayed a complete awareness of the contemporary tradition that it expressed, and tautened feelings and passions, not in terms of hazy sensation but under the severe control of style.

In this connection Christian Zervos has spoken of memory-images, of themes first filtered through acute awareness and then brought to the surface in the texture of his painting. Lionello Venturi, who followed and championed Corpora from the time when he returned to his native land after years of exile, stressed his ability to make a wise choice among diverse traditions, as witnessed by his intuition of the value and function of the enrichment of language, accumulated during the early years of the century between the periods of Impressionism and post-Cubism. "In Corpora", says Pierre Francastel, "emotion and sensibility are always present. His painting is abstract only inasmuch as it turns away from the traditional and the mechanical; on the other hand, it refuses to separate perception from creation". At an important juncture of Corpora's evolution (a magnificent individual show and his superb recognition at the QUADRIENNALE of Rome in 1955—56), I called attention to another aspect of his painting; its ability to assume the complete dramatic tension which arises out of the relationship of the artist (and hence the man) with things. This did not contradict, indeed it sustained the judgement of the earlier critics and emphasized the logic of the artist's development. And Pierre Restany added that:

"Corpora is a painter in whom the interior coherence, this unity of BEING, this order out of chaos manifests itself."

All these aspects of his art are not sufficient to give a definite idea of the complex inspiration, the varied language and the vitality of Corpora's painting. For, although he developed these qualities one by one, he never lingered over them, because he felt the need of integrating them, without pause, with the perpetually changing imperatives of his artistic activity. It is obvious, for instance, that post-war events in Europe and America have enriched and made more immediate Corpora's expression. But, because an artist must make a personal elaboration of what he sees, he has transformed these experiences. New happenings have permitted him, on the one hand to preserve his ideology and on the other to strengthen it, to project it dramatically without ever losing faith in the possibilities of painting.

This is an important point, this INNER NECESSITY which explains Antonio Corpora's position at a time when attempts are being made, in a quite different spirit, to show that painting, as a relationship of forms and colors on a flat surface, is something we can do without. A European artist has a right to wonder what purpose there is in resuming—even in modified terms—the Dada experiment, which Europe witnessed during the First World War and America as early as the time of "291". We acknowledge the validity of Marcel Duchamp's "ready made", WHY NOT SNEEZE ROSE SELAVY, which dates back to 1921, but we are perplexed when the same theme is taken up again, in a weaker form, today. Of what use, we may ask, is the lesson

of Pollock and Wols, who pointed out the way to go beyond the mechanical tradition, but in terms of painting? Their lesson has left an inerasable mark, a message whose importance is far from being exhausted.

Corpora is a painter ready on the one hand—as we have said—to welcome all the suggestions of the irrational moment of European "informalism" and of the neo-empiricism of American "action painting", and on the other hand to systematize and adapt them to his own necessity of expression. He works in a logical dimension which has nothing A PRIORI or programatical about it but which relates to the logic inherent to man's reason, in his case the reason of painting; that is, the rationality of style. This is why he shies away from experimentation with objects, with the technique of shock, of calligraphy, of bizarre materials, which characterizes the current Dada revival. Even if he considers his canvas an object and if, as always, the sign represents a calligraphy, it has always a pictorial meaning stripped of literary significance.

In order to unterstand an artist we must reconstruct his working process, his action upon the picture. This is something which contemplative Europe has learned from practical America. When we reconstruct the material, physical process of Corpora's painting, we realize how sure he is of the efficacy of his means, what faith he has in a conception of painting as old as man, and yet at the same time in harmony, through the use of new expressive elements, with the avantgarde of our own day. The necessity of making a choice between the figurative and the abstract does not even enter his mind. It is relegated to pre-history. The development of Corpora's

5 Remembrance
in Crystal,
1961

painting is composed of other elements, of a NATURAL reality, which does not consist of a tree or a human figure which have no more reason to exist, but of the NATURE of the canvas on which feelings and emotions are projected, each one with an individual force and in a space of its own. Space and forms are in rhythm with the very essence of man, even though they have no anthropomorphic appearance.

In spite of the strong chromatic characterization which seems to be one of his main concerns and of his far-away origins—Impressionist, Fauve and Cubist—his non-figurative painting is alien to all traditions, even the most recent ones, or rather it goes beyond them all in a different direction, in which he expresses himself in an idiom of his own. "INFORMEL, ART AUTRE and action painting", Corpora said a short time ago, "were the necessary means of escaping from the imprisonment of conventional forms, of venturing behind the barrier of blind emotion, under the guidance of action and of form in the process of becoming. We are prey to a dark existential anxiety, which has taken the appearance of new forms and a new mode of expression".

The present human predicament is influenced by modern philosophy and also by the political and economic conditions of contemporary society. The change of language, the need to find new forms in which to express new situations grew, as Merleau-Ponty has said, out of the abuse of older forms and modes of expression, incapable of communicating the new realities. Once upon a time the artist was willing to interpret nature, not by merely copying it, but by a certain acceptance of its outward features. Now,

8 Space, 1961

17 Monday
Notes,
1961

19

with the autonomy with which a new visual criterion has endowed linguistic expression, he has gone beyond nature and, at a certain point put it completely behind him.
Signs and shapes, light and space have had to divest themselves of their familiar connotations, of their traditional calligraphic and expressive notions. Rallied around a new significance, they have been led back to the field of human experience, to psychology, memory or action. Corpora's problem was to establish a continuity between present and past, to reconstruct the historical dimension of his situation, to undertake with new elements a pictorial narration made up of successive moments, like those of a polyptych, but synthesized in its technique with the moment of immediate perception. It is not possible today for an artist to take upon himself the emotion created by details; he must search for a universality of sensations, even if distinct in varying degrees.

Mediterranean landscapes, crisscrossing nets and boat structures, regularly rhythmical chromatic iridescence characterized Corpora's painting for a period twenty years ago. Then he went further, refusing to identify expression with the transformation of a visible object. Immediately after the last war he was in the forefront of the battle for a renovation of pictorial expression. He founded in Rome the neo-Cubist group which championed in violent terms a break with the outworn style of previous Italian painting. Later he joined the New Art Front (FRONTE NUOVO DELLE ARTI), which for a while included most of the Italian avantgarde movement and then the

18 Perhaps a Garden, 1961

"Group of Eight", presented by Lionello Venturi at the Venice Biennale of 1952, out of which have come some of the best painters of today.

But although he shared their ideas, Corpora's restless nature and the taste for experiment which is one of his outstanding characteristics made him intolerant of the restrictions which inevitably circumscribe any group action. Moreover he was ready to turn in another direction, to absorb various influences and develop them according to his own thematic demands. After 1952 the element of light in his painting became less localized and more autonomous. Gradually it lost the function of illumination and assumed concrete form in the pictorial materials, enriching them and dramatizing their presence in the body of his structural organization and eventually turning into a spatial element, whose novelty lay in the fact that, with the loss of the illuminating function, it gained in emotional intensity.

Anyone seeing the series of new and splendid paintings, not yet exhibited in Europe but now on view in New York, cannot fail to be struck by their continuity, by the ceaseless but coherent enrichment of their most obvious component, that of light; a light so intense and variable that it is no longer a mere concretion of colors but the projection of an extraordinary vitality, of the essence of a period of history. From the time of his earliest works this has entailed breaking with the pre-established order and setting up a new relationship with the reality of his own work. "As far as I am concerned", Corpora says, "I have—to start with—only a general idea and an intuition. My forms are of no importance; they are shapeless spots and lines, and the material is clotted, until I am seized by a REVELATION and it

guides me to give value to the spots and lines, which are superstructures of taste, marks of my trade, overheard emotions. Hence the strict order of the painting. An order, a measure and a material which belong to one work alone, and with every single work are called into question."

On such grounds it is obvious that there can be no pause, no lingering over an already explored situation. Every painting is a new statement, every theme is valid for the length of time in which it is situated in the painting. This time does not have chronological dimensions but engulfs both past and present and projects itself toward the possibilities of the future. There is no distinguishing mark, no set formula even in his recognizable stylistic constant. Because his painting is a necessity, a NECESSITY OF COMMUNICATION, to put it in the terms in which he himself has spoken of his experimentation. It is born out of the urgency of the time in which it is created, out of the sensations thronging his unconscious, which clarify themselves in the intellectual dimension of style. Sensations which are truths of life, representations of a mode of being, intimate and secret stories brought to light by the will to create—by their presence—a work of art.

No formula, no cultural phase is sufficient to contain the urgency of expression. Everything can and must be taken into consideration, but not passively; everything is filtered and evaluated through his own intellectual norm, restated by means of the pictorial elements of sign, color, light and architectural composition which belong to the artist alone. These give his painting its original character; they make of it not an academic exercise in an accepted pattern but a concrete, deeply explored reality which EXISTS

in the appropriate dimension, for the very reason that it is not an attempt but a poetical achievement. Thus it develops from the representation of a mode of being, such as we have spoken of above, into a contribution to the mode of being.

Let us look at an example of how Corpora absorbs an influence and then develops it in a personal way. When he came to understand the value of the "Informal" European style and of American action painting, he at once directed his efforts in their direction. As an artist who shares the laceration of his own age he realized that these new energies, these new trails beaten through the conscience of man, would aid him in forging the new language which had to take the place of one that had outgrown its expressive efficacy. Indeed, even before becoming directly acquainted with these new formulations he had abandoned post-Cubism and sought to achieve a freer and more open rhythm. Just after 1952, when the French critic, Michel Tapié, opened an exhibition in Paris dedicated to ART AUTRE, Corpora attained, through the use of less localized and more abstract color, a break-up of the geometrical rhythms which still survived in the derivatives of post-Cubist painting. The theme of naturalistic inspiration was still valid, but it was no longer taken from life; rather, it was relived in the autonomous dimension of memory; it was shattered into pieces, abolishing geometrical space and, during the years that followed, attained a sublimation of light within the material.

It was quite natural that he should be interested by the theories of the "Informal" and neo-Expressionism, but he did not abandon himself com-

16 Misunderstood Literature, 1961

pletely to the material rhythm of images. He held on to a moral principle, which would not let him forget the relationship between the individual and society. He projected the automatism inherent in the new method into the sphere of logic and refused every surrealist determination of the pictorial image. He kept in mind the intrinsic qualities of painting and refused, even in his technique, all elements extraneous or literary in character. Corpora believes in the potentialities of painting. He does not think that, in order to reconquer the meaning of a story, it is necessary to create grotesquely fantastic images. In the space-time dimension of his painting any theme can be developed, but it is useless to seek in his work the character of a written page or a literary creation. In his view narration belongs to painting. It is painting itself and can not have anything but a pictorial structure.

In this dimension passions detach themselves and take shape; they are organized in the concreteness of a pictorial image. The luminous space which—as we have said—is emotive rather than representational, hence a matter of reality rather than illusion, shapes itself and teems with vitality, with lights which are not decorations or references, but illuminations of depth and outcry and the will to achieve communication. The rhythms follow impetuously one upon another, or they crystallize, as if they were suspended in time, achieving a pictorial vision dense with real moral and human significance. There are new and pressing necessities; the artist has put into his painting the fever of action. At the same time he has divorced it from determinism and stabilized it at a high degree of tension, removing it from

the danger of facile academicism. Such stabilization could not be attained merely by an AUTRE concept. What was necessary was to cast off purposefulness and to conceive painting as a continuous and limitless vibration.

On the other hand, we must consider, as G. C. Argan puts it, that "the tone and timbre of Corpora's color always have an historical origin and a precedent in earlier painting. Corpora wishes to prove that; although a particular and limited conception of human feeling as a feeling of nature characterized a certain phase of history, feeling as a fundamentally natural element of the human being is a constant and inalienable factor which no historical crisis or catastrophe can wipe out". Action and gesture have been saved from fortuitous occasion and are part of experience; the magic moment of intuition is constantly renewed, growing out of the unconscious and stabilizing itself in a zone of greater logic and awareness. In Corpora's paintings there are no literary pauses or caesuras; there are logical, structured rhythm and dynamism; light is present not only as a new dimension which has no solution in the continuity of space-time, but as the fruit of an expressive fullness and felicity which the painter feels have concrete existence within himself.

This felicity is released from a material which knows no limit but stretches itself in such a way as to shape the forms in a breadth of surfaces or to shatter them into a thousand iridescent motifs, to confer a real and palpable presence upon fantastic intuition. It becomes the most appropriate means of achieving the will to communicate which is the cornerstone of Corpora's being and of the complex moral commitment which pervades not only his

2 Surfaces and new Symptoms, 1960

art but his life as well, his participation in a social scheme and a culture built on a solid base, impervious to changes of fashion or conformist pressures. As Pierre Restany has said, "the gradual and logical progress of his development is in sharp contrast with the turncoat character of so many magnates of the 'ART BUSINESS'... High above frivolous passions and ephemeral fashions, his work constitutes one of the most authentic statements of contemporary art".

Among the pictures in the present show several are very new, dating from the late summer of 1961. Corpora has painted them with a special earnestness, using them, as it were, like a key which opens the door to a new perspective and represents a new state of mind and an expressive felicity, no more intense but of a different character from those he had before. At the same time they form a logical sequence to his previous work. There is no interruption or fracture of the organic quality of his style. The images are formed in the same manner. The point of departure is the same underlying humanity which I have pointed out as the basis of all his artistic production. Yet they hint at new solutions and are of an excellence which is the highest he has ever attained. For this reason, I believe, they signalize an important moment of his development.

The themes are more deeply interiorized and dramatic tension has given way to a more autonomous, lyrical expression. The world of forms is identified with that of undisguised spontaneous sensations. But there is no denial of the human problem, no reluctance to live in a certain way

and in a certain situation. Even in the richness of his light the artist never fails to bring out the relationship between himself and his historical condition. One theme, one intuition grows out of another, integrating it with an interior narration which is externally revealed with no less of the original freshness, in the totality of the painting and its organic construction.

Doubtless this is due to an increased confidence in his own ideas and skill, and the lowering of the dramatic key in no way detracts from his power. There was a hint of this new manner in the pictures which Corpora exhibited at the Venice Biennale of 1960, when I remarked that it fitted in with Sartre's statement that "the act of imagination is an act of magic". Indeed, beyond the enchantment of light and color, these paintings magically accentuate the apparition of forms which rise to the surface as if out of an indistinct shadow; a shadow which is not physical, since the atmosphere is one of absolute clarity, but rather psychological and reflective of an internal vision. The theme is completely exteriorized and there is nothing of a mystery or allegory about it.

Small forms, linked together in a space which gives them pictorial dimensions, rise out of an interior, narrative necessity. This necessity is in no way a private diary; rather, it springs from a succession of layers accumulated in the artist's consciousness and brought to light one by one in a process of analytical reasoning, only to join in a single chorus. The narration, at first indistinct, gradually acquires clarity and passes from interior solitude to communication with the outside world until, at the end, it reveals itself for what it is: a projection of the artist's experience, without cultural trappings

7 Sea Voyages,
1961

or ulterior motives but possessing the power of absolute sincerity. Although it is expressed in an entirely different medium, the artist seems to have set himself the same aim as Klee, which "consists of the transmission, in ideal representations (drawing and painting), of experience, by the process of building unity out of a multiplicity of things". This painting fulfils itself in a new synthesis in which forms, space, the temporal succession of images and a widely differentiated graphic fabric achieve a harmony all their own.

Now that we have noted the high quality of Corpora's latest paintings we can come to some conclusions about him. Corpora has lived through the important period of post-war European painting from the beginning. He has made an original contribution to a new artistic culture, to the transformation of the feeling for nature into a sensation more interior, closer to the human essence of the artist; not subjective or egocentric, but in a dialectical relationship to the world and to society. When he realized that detached contemplation was not enough, he went over to active participation. His painting entered the most fertile current of the European avantgarde, bringing with it a definite enrichment such as to answer the demands of ever new situations, and developing without fear or hesitation, as if in the pursuit of a continually renewed adventure.

"It is partly due to the painting of Antonio Corpora", writes G. C. Argan, "that today we feel ourselves to be not in a dangerously precarious position but in one which has an historical legitimacy". His work does not refuse the contrasts, contradictions and lacerations of present-day society,

but absorbs and synthesizes them in instantaneous poetical expression. It stands apart from the experience of other artists in its urgency and vitality, its disdain of academic formulae. It is a projection of restless but vital disquiet and at the same time the achievement of a reason for being. Other attempts which gave promise in the immediate post-war years have become sterile. Habit has too often replaced sincerity and there is a plethora of unsuccessful efforts to define a new but confused sensibility. Among all these stumbling experiments the work of Corpora offers an assurance to which we may turn in moments of uncertainty. Herein lie its originality and its power.

Rome, October 1961

15 Secret Literature, 1961

# BIOGRAPHICAL NOTES

Antonio Corpora was born in Tunis in 1909. He received his early art training at the local art school but continued his studies in Florence where his first one-man exhibition was held.

In 1930 Corpora moved to Paris where he stayed for two years. Then he went to Milan and settled there and met most of the leading Italian abstract artists. He was very prolific during this period. Not only did he paint much; he also wrote many articles on art, defending his point of view.

When World War II broke out, Corpora was back in Tunis where he remained till the war ended. In 1945 he returned to Italy and settled in Rome. In the same year he became co-founder of the NEO CUBIST group, and in 1947 he joint the group FRONTE NUOVO DELLE ARTI. Five years later, however, he broke with the FRONTE NUOVO and became instead one of the founders of the group OTTO PITTORI ITALIANI (Eight Italian Painters).

Corpora was awarded several prizes at the Venice Biennales of 1949, 1952, 1956 and the Quadriennale of Rome in 1956. He also won the Prix de Paris in 1951.

Beginning with 1930 and continuing till today, Corpora has been given numerous one-man exhibitions in Milan, Rome, Paris, Berlin, New York and elsewhere. He was represented in most international exhibitions, such as the Sao Paulo Biennales of 1951 and 1955; the Venice Biennales of 1949, 1952 and 1956; the Tokio International Art Exhibition of 1954 and 1955; the Kassel Documenta of 1955 and 1960; The Pittsburgh International Exhibition of 1952 and 1955; The International Drawing Exhibition at the Art Institute of Chicago of 1952 and numerous other one-man and group museum exhibitions in Europe and America.

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ALBRIGHT ART GALLERY, Buffalo, New York

CITY ART MUSEUM. St. Louis, Mo.

THE MUSEUM OF MODERN ART, New York, N.Y.

PASADENA ART MUSEUM, Pasadena, Calif.

MUSÉE DES BEAUX-ARTS, La Chaux-de-Fonds, Switzerland

STADTISCHES MUSEUM, Leverkusen, Germany

GALLERIA NAZIONALE D'ARTE MODERNA, Rome, Italy

MUSEO REVOLTELLA, Trieste, Italy

CIVICO MUSEO D'ARTE MODERNA, Turin, Italy

MUSEU DE ARTE, Sao Paulo, Brazil

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# CATALOGUE
# OF THE EXHIBITION

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*1 Tracks and Flashes
Oil on canvas, 1960
76¾ x 51"
Reproduced on cover

*2 Surfaces and new Symptoms
Oil on canvas, 1960
76¾ x 51"

3 To lose oneself and find oneself again
Oil on canvas, 1961
63¾ x 51"

4 Memory of a Space
Oil on canvas, 1961
63¾ x 51"

5 Remembrance in Crystal
Oil on canvas, 1961
57½ x 45"

6 An Ancient Script
Oil on canvas, 1961
57½ x 45"

*7 Sea Voyages
Oil on canvas, 1961
57½ x 45"

*8 Space
Oil on canvas, 1961
57½ x 45"

9 Green Wound
Oil on canvas, 1961
39¼ x 32"

10 Blue Complication
Oil on canvas, 1961
39¼ x 32"

11 Dreamed Happiness
Oil on canvas, 1961
32 x 39"

12 One More Hope
Oil on canvas, 1961
39¼ x 32"

13 Love between Minerals
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14 The Sweetest Hour
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39¼ x 32"

15 Secret Literature
Oil on canvas, 1961
32 x 25½"

*16 Misunderstood Literature
Oil on canvas, 1961
32 x 25½"

17 Monday Notes
Oil on canvas, 1961
23½ x 27½"

18 Perhaps a Garden
Oil on canvas, 1961
32 x 25½"

*19 Blue Tracks
Oil on canvas
27½ x 23½"

20 Labyrinth
Oil on canvas
39¼ x 32"

## GOUACHES

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* Works marked with an asterisk are illustrated in color